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THE CAPE PLAYBILL

Volume 7 No. 3 **Week of July 18, 1955**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

HOW CHANGED ARE THE TIMES?

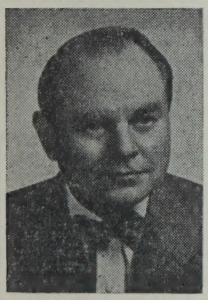
by Dick Osgood

Once upon a time, the theater died in summer. Or rather—during the heat of July and August—it hibernated. This was the time when stars disappeared. What happened to them in hot weather, I never did know.

Lesser actors visited families, lived on more stable friends, sweated it out along the sweltering pavements of Times Square, or purused a less glamorous enterprise. One leading man I knew worked as a barker at Coney Island.

Thespians of Broadway heard vague reports of some kind of theatrical goings on in Skowhegan. And of course, there were Elitch's Gardens somewhere in Colorado, and McLaughlin's summer stock company in Cleveland. But these were far removed—both geographically and from the point-of-view of the average New York actor.

Then came the Cape Playhouse at Dennis. I think it was in the summer of 1927 when an agent arranged for me to meet Harold Winston. I was then an actor using the name, Elmer Cornell, which had been wished on me by a dramatic school. Winston was the director then of The Playhouse. And the business head of the project was the late Raymond Moore who had moved an old church building into a sandy field just off the highway, and proposed to lure vacationers away from mosquitoes, moonlight and bridge games, to watch plays.



Mr. Osgood

The prospect of work in July and August was startingly pleasant. A native Bostonian, the ocean was my first love, and I was told there would be time for swimming. And the promise of a room in Scargo Villa was the last word in enticement. Scargo Villa sounded luxurious. So—away I went.

My arrival I shall never forget. Two or three other actors and myself left the train at Yarmouth where I had spent a couple of happy boyhood summers on the Eldridge farm. In an old touring car, we were driven to the General Post Office at Dennis where our chauffeur in khaki pants and an open shirt stopped to pick up the mail. Some of my companions were then dropped off at an impressive big, red house, occupied by Mr. Moore and his staff, as well as some actors.

Finally, I was driven along in lonely splendor to Scargo Villa. I don't recall exactly what I expected—but Scargo Villa was not up to it. The Villa proved to be, at that time, an old farm house with kerosene lamps and an out-house.

But the rest more than lived up to expectations. The company was delightful, and acting was fun. We did something called "Magic" with Olive Wyndham; "Cradle Snatchers" with Olive, her sister, Janet Beecher, and a wonderful old war horse named Jane Burby; and tried out two new plays, "Solomon's Glory" and "The Duchess Decides." Here, too, I met Charles Warburton, Clarence Derwent, Leonard Mudie and Topper himself, Leo Carrol.

Everyone sweltered and I loved it. The audience sat on benches then, but could rent cushions for 25c a show. And there was a little usher named Bette Davis.

There was one memorable embarrassment that summer. After "Cradle Snatchers" in which I played a bashful Swedish lad pursued by Jane Burby for comedy, in the try-out of "The Duchess Decides" Janet Beecher, a really charming actress, played a lady who fell in love against the advice of her mother with a younger man. And I was he.

In the last act of this romantic drama, Jane Burby, as Janet's mother, made a hell-fire entrance to break up the match

I was alone on the stage as she steamed in. The sight of the two of us together for the first time in this serious play reminded everyone of "Cradle Snatchers"—and the audience howled. And that broke us up, too. I don't suppose things like that happen today.

As much as the sunshine, I think I loved the misty, foggy nights when walking along the highway was an adventure fraught with danger. And bathing in Scargo Lake behind the "villa" sans suit and with a cake of soap after a performance was calm delight—until I discovered I had been swimming around in the night with a snapping turtle large enough to fill the rear end of a pick-up truck. After that I confined my bathing to the jellyfish and crabs of the cold Atlantic.

The last week of the season, when there were no rehearsals, was positively idyllic. We would pass through the corn fields on our way to the beach, and snitch enough plump, ripe ears to fill us. We would bury a pot of tea in the shady sand, gather driftwood, build our fire, and roast the corn in the coals with the husks on.

We would also get into that bracing water when the tide was right, toss our suits ashore, and play like porpoises.

I suppose the beach is too civilized for that now. Times, I suspect, have changed at Dennis—but not too much, I hope. The point is that the Cape Playhouse, under the astute direction of Richard Aldrich has helped change the summer vacation pattern for actors. The theatre no longer hibernates in hot weather. And now we know where the stars go in the summertime: they travel the citronella circuit, of which the Cape Playhouse, of course, is the Palace, the Empire Theatre, the aim of all travels.

Hail to this rustic heaven! And greetings to one of showdom's real gems of talent, Miss Shirley Booth. Her many well-earned awards have not changed her—a valiant lady, a Cape Codder by choice, and a star, I hear, who is not above fishing.

A continued happy season to everyone backstage—and "out front," too.

* * *

Dick Osgood is one of the few accredited film and drama critics in radio. His nightly program, "Show World," is now in its 17th year over WXYZ *in Detroit, and is known in show circles from coast to coast. He is also a well-known newscaster in the Middle West; and listeners in Ohio, Indiana and Michigan recall his "Factfinder" series which was carried over a special network for a number of years. New Englanders may recall, too, that Dick was dramatic director of the Yankee Network, producing half-hour dramas every night, including the Manhunter series, Master of Mysteries, White Man's Joss, and the Royal Romance series which he also wrote and acted in. Before devoting himself to radio and television, he appeared in New York in many plays with such stars as Madge Kennedy, Nance O'Neil, Lynn Fontanne, James Gleason, George Abbott, Fredric March, Spencer Tracy, Bette Davis, Nydia Westman, Alan Bunce, Donald Meek, the late Pauline Lord, and Elsie Ferguson.*

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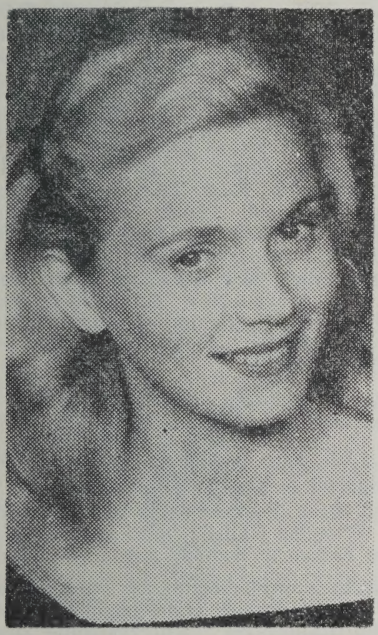
WE KNOW YOU'LL ENJOY

Memorable in the current season at Richard Aldrich's Cape Playhouse will be the arrival of **EVA MARIE SAINT**, winner of the 1955 Academy Award. She will appear in person in N. Richard Nash's cloudburst of a hit, the wonderfully amusing comedy, "The Rainmaker" for



six days only beginning Monday evening, July 25.

Things happen in the entertainment world with the suddenness of a flash of summer lightning. Lovely, blonde young actress Eva Marie Saint, a long-time favorite on radio and television who has previously confided her acting exclusively to these two media, within the space of two weeks made her Broadway stage debut at the Henry Miller Theatre with Lillian Gish in "The Trip to Bountiful" and signed for her first film role.

Miss Saint made her debut as the feminine lead opposite Marlon Brando in the Elia Kazan production of "On the Waterfront." For her haunting performance as Edie Doyle in this poignant drama she received the coveted Oscar for the best performance of the year by a supporting acttress.

Born in Newark, New Jersey, and raised in Albany, New York, Miss Saint attended Bowling Green University after which she began her theatrical career in 1946 by way of singing commercials on NBC-TV. But having far superior talent than such work as that would call for, she was soon winning recognition as Claudia on the television version of "One Man's Family."

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Since her first video appearance Eva Marie Saint has starred on such programs as Studio One, The Philco Playhouse, Omnibus, The Robert Montgomery Show, The Goodyear Playhouse and many others. In 1954 she received the highly respected Sylvania Award for the finest performance given by an actress in television for her portrayal as the young girl in Pady Chayefevsky's play, "In the Middle of the Night." In addition to her radio and television roles she has played in summer theatres at Westhampton and Westport.

As the plain, uncourted girl of "The Rainmaker," romance and hope come to Miss Saint when the dashing gentleman of the play's title sets about to perform what looks like two impossible miracles. The rainmaker, hired for $100 by a credulous western farmer to produce enough rain for his crops, has whacky ideas, but his results prove even greater than expected. Of "The Rainmaker," Robert Coleman of the New York Daily Mirror said, "This is a hit you must see."

Director Jeffrey Hayden has assembled a notable cast in support of Miss Saint which includes, Sidney Armus, Will Geer, Mark Richman, Arthur Storch, Jack Mullaney and Truman Smith.

Sidney Armus who will be seen in the role of Bill Starbuck is a native New Yorker who began his career via London in the role of Stephanowski in "Mister Roberts." Since that auspicious beginning he has been featured in "South Pacific," and "Wish You Were Here." Last season he appeared as the Tax Collector in "The Flowering Peach" which starred Menasha Skulnik on Broadway. Will Geer who also shares acting honors in "The Rainmaker" with Miss Saint has enjoyed a long theatrical career which includes stellar New York appearances in "Of Mice and Men," "Tobacco Road," "Abe Lincoln In Illinois," "The Sea Gull," plus 18 films in five years. New England playgoers applauded him during the summer of '54 at the Boston Art's Festival in "Ah, Wilderness."

Mark Richman and Arthur Storch who appeared to acclaim on Broadway in "End As A Man;" Jack Mullaney who was applauded by 45th Street patrons in "The Remarkable Mr. Pennypacker" and Truman Smith remembered for his portrayal in "Twelfth Night" round out the cast of this romantic comedy hit.

With a single setting by Paul Bertelsen of the Playhouse staff, performances for "The Rainmaker" will continue nightly through Saturday, July 30 at 8:30 p.m. with matinees on Wednesday and Friday at 2:30 p.m.

ARRANGED for your convenience, our Box Office will remain open during the first intermission so that we might more readily fulfill your requests for tickets and advance reservations.

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SHOP SLEUTH

by Blanche Robinson

With the lingering hot days that are now upon us—our thoughts wander to sports. You can dress for any sport by visiting HURWITCH BROS., in Falmouth; their fashion close-up is the season's most elegant.

While in Falmouth do make reservations for one of the really superior dramas being produced by the talented young artists of CROSS RIGHT STAGE, INC. They are at the HIGHFIELD THEATRE and the critics are giving them deservedly high praise.

Falmouth is a lovely town—each summer, on the historic Green where Revolutionary soldiers promenaded and learned military tactics, they now hold a large Festival and Fair for the benefit of the Falmouth Nursing Association.

If you are looking for accomodations for yourself or friends, THE CAPE CODDER HOTEL offers excellent service and luxury, with the added attraction of silvery beaches and delightful bathing.

Have you ever taken the Shore Drive from Falmouth, all along the water's edge into Woods Hole? I did, for the first time, just last week and I am sure you would be as charmed at its peace and natural beauty as I was.

At Woods Hole, you know, there is that unusual and attractive waterfront restaurant— directly on the Harbor—with a gorgeous view of the boats and Sound. It is called LANDFALL and embraces all the traditional Cape Cod atmosphere.

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Falmouth was the home of Katherine Lee Bates, who wrote that beloved song, "America the Beautiful." Old Captain's homes surround the Green—and no matter how long you stay—a day on its Silver Beach—or a whole summer—you will leave with the determination to return as soon as possible.

* * *

(Blanche Robinson is a long-time Cape favorite whose popular radio program, "MY HOME TOWN" is heard each Monday morning over Station WOCB.)

A SOLO PERFORMANCE

The exhibition of paintings now on view in our lobby are from the brush of **Paul Bertelsen,** scenic designer for the Cape Playhouse. His creative efforts have also become perennial favorites at the Greenwich Village Washington Square Outdoor Art Show. In addition to Mr. Bertelsen's collection in Dennis, other paintings of note are currently displayed at the Peterborough Players in Peterborough, New Hampshire.

MAY we suggest you avoid disappointment by purchasing your tickets now for next week's attraction. If you care to send a mail order please stop at our Box Office for the specially prepared blanks. You may place phone orders by simply calling Dennis 60 or 185.

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ciation with Charles Mooney

ents

BOOTH

n

the Cuckoo"

Laurents

DAN LEVIN

th

Lydia
St. Clair

ul Bertelsen

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proclaims its arrival
the season of love."
—Encyclopedia Britannica**

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June Yaeger	CLAIRE KIRBY
Giovanna	SYLVIA GASSEL
Leona Samish	SHIRLEY BOOTH
Mrs. McIlhenny	JANE ROSE
Mr. McIlhenny	NOEL LESLIE
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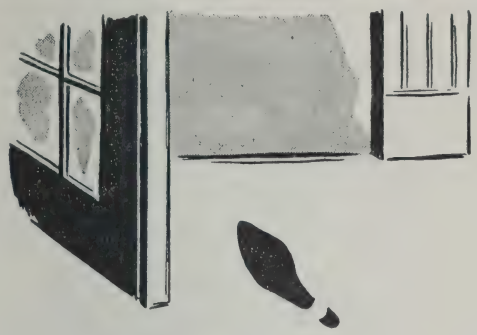

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SYNOPSIS OF SCENES

The play takes place in the garden of the Pensione Fioria, Venice, in summertime. The action is divided in two acts, with three scenes in each. There will be an intermission between the first and second acts.

ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Hope Lane Antiques, Lichtis', Wallace Furman Antiques, Hyannis Jewelry Shop.

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★★ TONIGHT AT 8:30 ★★

SHIRLEY BOOTH (Leona Samish)

Shirley Booth has been honored so frequently by the various award-giving groups of the entertainment world that Time Magazine recently capsuled her as "the hottest thing in show business" and "the first lady of the American stage and screen." For her Academy Award performance in the screen translation of "Come Back, Little Sheba," the judges at the Cannes International Film Festival simplified matters even more by proclaiming her "the world's best actress." Miss Booth's success was not an overnight one as those who have followed her career well know. She had been on the Broadway scene almost steadily for two decades in featured and supporting roles before attaining stardom, but winning honors even then in such plays as "Three Men On a Horse," "Excursion," "The Philadelphia Story," "My Sister Eileen," "Tomorrow the World," "Hollywood Pinafore," and "Goodbye My Fancy" for which Miss Booth appeared under the managerial banner of Richard Aldrich and Richard Myers. It was "Come Back, Little Sheba" in which she so hauntingly played the slovenly Lola, that put her name up in lights, not

only on Broadway, but also on movie marquees the world over when the William Inge drama was subsequently filmed. The musical version of "A Tree Grows in Brooklyn" served further to establish her name in the lush and colorful pastures

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of musical comedy. For her efforts in this George Abbott-Betty Smith musical as the saucy and lovable Aunt Cissy, she received the coveted Donaldson Award. Recent semesters on Broadway's Main Stem have found Miss Booth spinning more of her histrionic magic as the spinsterish American business girl vacationing in Italy in "The Time of the Cuckoo," which was the last production to play the now departed Empire Theatre. Last season she garnered further critical acclaim as Lottie Gibson in the musical, "By the Beautiful Sea." Miss Booth returns to the stage of the Cape Playhouse fresh from yet another triumph as Laura Merrick in "The Vinegar Tree," which served to open the 29th season of "America's Most Famous Summer Theatre." This week Miss Booth re-creates her original Broadway starring role in "The Time of the Cuckoo" which among others brought her the Antoinette Perry Award, Drama League Medal, Drama Critics Variety Poll, Barter Theatre Award and the Donaldson Award.

DINO DiLUCA (Renato DiRossi)

Dino DiLuca is perhaps best known to Broadway audiences through his notable American debut as Renato DiRossi with Shirley Booth in "The Time of the Cuckoo," but the estimated 300,000 Italian-Americans who listen to his personally, written, produced, acted, and directed Italian language radio broadcast have known him better through that medium. Since leaving the Italian military service at the age of twenty, Mr. DiLuca has enjoyed a string of successful appearances with the Teatro delle Arti in an O'Neill cycle including "Electra," and "Anna Christie," and an international tour in Italian and French repertory. His film career has included close association with his friends Vittorii DiSica, and Anna Magnani, in her stage and film debut. He has also organized his own musical comedy company in Milan, where he introduced the now famous song, "J'Attendrai," in its original Italian version. Since his American debut in "The Time of the Cuckoo," Mr. DiLuca, after a sojourn in his native Italy, returned to these shores and has been featured on many of the top-rated television programs. Last season he appeared to acclaim on Broadway as Mon-

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THE WOOD SHOP
Route 28, West Falmouth
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Route 6A - West Barnstable
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Route 28 - North Falmouth
Hours 9 to 9

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Bill and Janice Cook

sieur Jamison in the Truman Capote-Harold Arlen musical, "House of Flowers."

LYDIA ST. CLAIR (Signora Fioria)

Lydia St. Clair's original performance on Broadway with Shirley Booth in "The Time of the Cuckoo" terminated a seven-year absence from the New York stage, her last local assignment having been in the much-discussed "Trio." Of Czech-Scotch descent, she was educated in France and became a star in Paris where she recorded her greatest successes. She left that city when the German army surged up to its very gates, and after a harrowing trip through the south of France was able to book passage to New York, where she made her Broadway debut in Elmer Rice's "Flight to the West." Since that time, she has lectured in most of our best-known universities, speaking on such subjects as "The Differences Between the European and the American Theatres" and "Great Personalities Among the Actors." Film audiences remember her for a brilliant and chilling portrayal of a Nazi spy in "The House on 92nd Street." Other performances of stellar note include the role of Irene in a summer try-out of Ouida Rathbone's play "The Vicious Circle" at the Pocono Playhouse and innumerable television performances of distinction on Philco Playhouse, Westinghouse Summer Theatre, Motorola and Kraft Theatre. Following the New York run of "The Time of the Cuckoo" at the Empire Theatre she travelled to Central City, Colorado, to re-create her role of Signora Fioria with Miss Booth and has in the interim appeared in this same play with Mary Astor and Betty Field.

* * *

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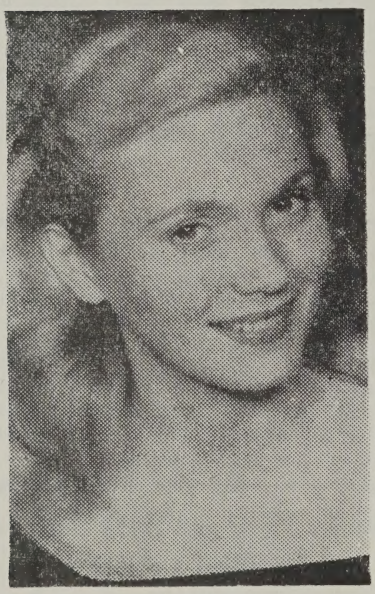

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